

# THE UNIVERSITY BACH SERIES

## The Organ Works Of Bach

in Seventeen Recitals  
December 1, 1985 - May 18, 1986

Blanche Anderson Moore Hall  
The University of Michigan

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### XVII

Sunday, May 18, 1986 at 4:00 p.m. Marilyn Mason, University Organist

Canzona d-moll, BWV 588

Fuge h-moll, BWV 579

*über ein Thema von Corelli*

Schübler Chorales, BWV 648-650

*Meine Seele erhebet den Herren. Cantus firmus im Sopran.  
Ach bleib' bei uns, Herr Jesu Christ. Cantus firmus im Sopran.  
Kommst du nun, Jesu, vom Himmel herunter. Cantus firmus im  
Bass.*

Sonata G-dur, BWV 530

*Vivace  
Lento  
Allegro*

Orgelbüchlein, BWV 640-644

*In dich hab' ich gehoffet, Herr  
Wenn wir in höchsten Nöten sein  
Wer nur den Lieben Gott lässt walten  
Alle Menschen müssen sterben  
Ach wie nichtig, ach wie flüchtig*

Präludium (Toccate) und Fuge (Dorisch), BWV 538

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The University Bach Series is dedicated to the memory of Charles Brenton Fisk.

## ABOUT THE ORGAN AND ITS BUILDERS

For many years University of Michigan organ faculty and students have expressed a strong need for a baroque recital and teaching instrument that could most authentically serve the monumental compositions for organ by J.S. Bach and other early composers. Acquisition of such an instrument became possible through a very generous gift from Judith Barnett Metz in honor of Marilyn Mason, and with further substantial support from the Executive Officers of the University.

As a result of exhaustive research and consultation among members of the School of Music organ faculty and C.B. Fisk, Inc., of Gloucester, Massachusetts, it was mutually agreed that the instruments of Gottfried Silbermann (1683-1753) should be the models upon which the Michigan organ would be based. Silbermann was a contemporary of Bach; in fact, Bach played upon many Silbermann organs and praised them.

The Michigan organ does not replicate any single Silbermann instrument, of which there are twenty-eight extant, all but one in East Germany. Rather, it takes the best of what he offered in his medium-sized instruments and is totally in the aesthetic spirit and within the mechanical capabilities of Silbermann. The Michigan organ bears the closest resemblance to the instrument built by Silbermann for the Georgenkirche in Rotha, East Germany. It is number 87 in the Fisk series, which includes installations at Harvard, Stanford, and Yale. The organ specifications are as follows:

HAUPTWERK		PEDAL	
1. Bordun	16'	lowest 1 $\frac{1}{4}$ octaves of wood; remainder of lead	23. Principalbass 16' wood
2. Principal	8'	tin	24. Octavenbass 8' wood
3. Rohrflöte	8'	lead	25. Octavenbass 4' lead
4. Octava	4'	tin	26. Posaunenbass 16' wood
5. Spitzflöte	4'	tin	27. Trommetenbass 8' tin
6. Quinta	3'	tin	
7. Octava	2'	tin	Klingel
8. Mixtur	V	tin	Which rings a small bell for the calcant (pumper)
9. Cornet	III	tin	Oberwerk to Hauptwerk
10. Trommete	8'	tin	Hauptwerk to Pedal
			Oberwerk to Pedal
			Direct mechanical, suspended
			Direct mechanical
OBERWERK		Key Action:	
11. Gedackt	8'	lowest octave of wood; remainder of lead	Stop Action:
12. Quintadena	8'	tin	Thirty-five ranks
13. Principal	4'	tin	Twenty-seven voices
14. Rohrflöte	4'	lead	Number of pipes: 1,816
15. Nasat	3'	lead	Manual compass: 56 notes
16. Octava	2'	tin	Pedal compass: 30 notes
17. Gemshorn	2'	tin	Temperament: One-fifth-comma modified meantone at A=440
18. Tertia	1-3/5'	tin	Winding systems: a) hand-pumped
19. Quinta	1-1/2'	tin	b) .7 hp electric blower
20. Sifflet	1'	tin	Wind pressure: 75 mm
21. Mixtur	III	tin	
22. Chalumeau	8'	tin	

### MARILYN MASON

Marilyn Mason is University Organist and Chairman of the Organ Department of The University of Michigan. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the Western world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Marilyn Mason's dedication to contemporary music is evidenced in the 40 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.

### RECITAL DATES IN THE UNIVERSITY BACH SERIES

December 1, 8, 15, 22, 1985  
 January 5, 12, 19, 1986  
 February 2, 1986  
 March 9, 23, 30, 1986  
 April 6, 13, 27, 1986  
 May 4, 11, 18, 1986

All programs at 4:00 p.m.